

Roy C. Knapp

SCHOOL OF PERCUSSION

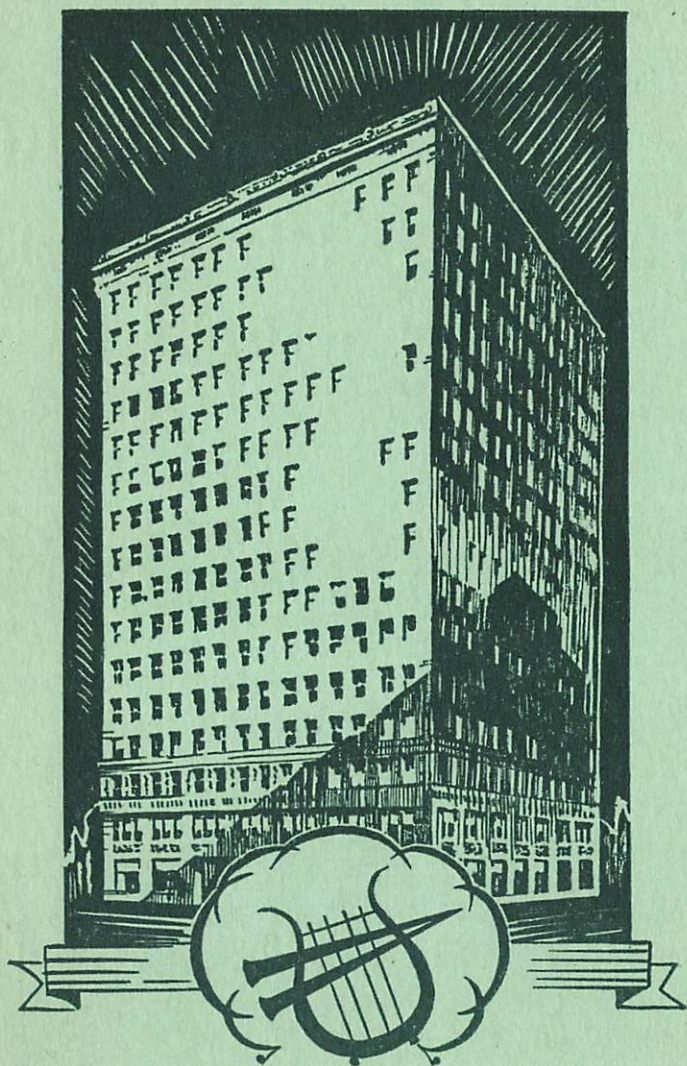
The Cradle of Celebrated Drummers
and other Instrumentalists

Presents

A Complete Music School
for the
Performing Musician & Teacher

KIMBALL HALL
CHICAGO 4, ILLINOIS

Official Bulletin 1948-1949



ROY C. KNAPP SCHOOL OF PERCUSSION

**OFFICIAL CATALOG
1948-1949**



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**Suite 1012-14, 18 Kimball Building
306 South Wabash Avenue
Chicago 4, Illinois**

ROY C. KNAPP SCHOOL OF PERCUSSION



ROY C. KNAPP, *President*

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ROY C. KNAPP SCHOOL OF PERCUSSION

Founded in 1921 by Roy C. Knapp

OFFICERS OF ADMINISTRATIONROY C. KNAPP *President and Director*JOHN D. NOONAN *Associate Director*SPENCER GREEN *Dean of the School*INEZ M. KNAPP *Treasurer*EDA RAE *Secretary*ROBERT SEEMAN *Registrar***COMMITTEE ON ADMISSIONS AND STANDARDS**SPENCER GREEN, *Chairman* . .

JOSE BETHANCOURT

ROBERT SEEMAN

ROY C. KNAPP

COMMITTEE ON SCHOLARSHIPS AND AWARDSJOHN P. NOONAN, *Chairman*

HUBERT ANDERSON

SPENCER GREEN

ROBERT SEEMAN

ROY C. KNAPP

LIBRARIAN

DONALD R. KNAPP

SCHOOL CALENDAR 1948-1949**SUMMER TERM 1948**

Registration	June 7—12
Instruction Begins	June 14
Summer Vacation	Aug. 29—Sept. 6
Instruction Resumes	Sept. 7
Summer School, Final Examinations and Registration for Fall Term	Sept. 20—25
Within the period of 14 weeks shown above 16 weeks of instruction will have been completed in the summer term.	

FALL TERM 1948

Instruction Begins	Sept. 27
Christmas Holiday Vacation	Dec. 19—Jan. 2
Instruction Resumes	Jan. 3
First Semester, Final Examinations and Registration for Spring Term	Jan. 24—29

SPRING TERM 1949

Instruction Begins	Jan. 31
Second Semester, Final Examinations and Registration for Summer Term	May 16—21

SUMMER TERM 1949

Instruction Begins	May 23
Summer Vacation	Aug. 21—Sept. 5
Instruction Resumes	Sept. 6
Summer School, Final Examinations and Registration for Fall Term	Sept. 12—17
Within the period of 15 weeks shown above 16 weeks of instruction will have been completed in the summer term.	

The Roy C. Knapp School of Percussion is open throughout the year, except Labor Day, Thanksgiving Day, Christmas Day, New Years Day, Memorial Day and Independence Day.

The above calendar offers a continuous enrollment for twelve calendar months. A student can complete three semesters of training a year. Each semester includes sixteen weeks of instruction. The above applies only to students enrolled in the regular curricula. Lessons falling on holidays will be made up by mutual arrangement between the (1) Registrar, (2) Student and (3) Teacher. Private lessons for Special Students and those enrolled in the preparatory department (grade and high school) are continuous throughout the year.

THE FACULTY

ROY C. KNAPP, *President and Director. Percussion Instruments, Teacher Training.*

Violin and theory with Jerry Knapp, Waterloo, Iowa. Percussion instruments with Kasolowsky of the Duluth Symphony and Faetkenhauer of the Minneapolis Symphony. Theory with Fred Huffer of Chicago. Professional engagements include the Duluth and Minneapolis Symphony Orchestras, National Broadcasting Company, Columbia Broadcasting System, Mutual Network, WLS and RCA, and Wilding Picture Recording Company. Author of many drum articles in *Who's Who in Music*, *School Musician*, *Orchestra World*, *Instrumentalist*, and other music periodicals, brochures for drums, tympani, and mallet-played instruments, and preparation of photographic charts of proper hand and wrist positions for percussion instrument playing.

Mr. Knapp's teaching experience extends over thirty years, the last twenty-five in Chicago; guest teacher with American Conservatory, Roosevelt College, and the YMCA College of Music, and as head of his own school, the Roy C. Knapp School of Percussion. Conductor of various drum clinics, and teacher of many top professional percussionists.

JOHN P. NOONAN, *Associate Director.*

L.L.B., Illinois Wesleyan University. Studied snare drum with Max Nickell of San Francisco Orchestra; snare and tympani with Edward Metzger of Chicago Symphony; theory with Russell Harvey; all percussion instruments with Roy C. Knapp. Played many years in all types of musical engagements. Formerly technical adviser and educational director Ludwig and Ludwig Drum Company, conducting drum clinics throughout the United States. In 1940 engaged as instructor of percussion instruments, Illinois Wesleyan University. Formerly drum columnist for *School Musician*, and presently for *Instrumentalist Magazine*. Author of many articles on drums and drumming.

SPENCER GREEN, B. Mus., M. Mus., *Dean of the School. Theory, Conducting.*

B. Mus. from Illinois Wesleyan University. M. Mus., Bush Conservatory. Voice with Arthur E. Westbrook, Theodore Harrison, Harold Hurlburt. Composition with Jeanne Boyd. Further study, American Conservatory and University of Southern California. Director of Music, Arlington Heights High School. Instructor in Voice, Assistant Professor, Voice and Theory, Professor of Music and Director of Graduate Studies, Chairman of the Voice Department and Dean of the School of Music, Illinois Wesleyan University. Conductor of University Chorus, Collegiate Choir, making annual tour and network broadcasts; Bloomington Philharmonic Orchestra and Chorus; Bloomington-Norman Symphony Orchestra; Director of Music, Holy Trinity Church, Bloomington, Ill. Contributor to trade journals, several published choral compositions. Served widely as adjudicator and festival conductor.

ROBERT SEEMAN, *Registrar, Personnel Director and Student Counselor.*

Studied Percussion instruments with Edward Straight, A. M. Zipperstein, and Theory and Percussion Instruments with Roy C. Knapp. Professional experience includes Boyd Raeburn, Chez Paree, and WLS, Chicago. Formerly guest teacher, Roosevelt College and American Conservatory.

ROBERT ADAIR, *Accordion and Theory*

Northwestern University; Andy Rizzo School of Music; Harmony and Arranging with Wigvart Hofland; teaching in Chicago since 1936; developed the first place accordion band in the 1942 Chicago Music Festival.

DALE ANDERSON, *Percussion Instruments and Theory*

Studied drums, tympani, xylophone and harmony at Roy C. Knapp School of Percussion; theory, arranging, piano and composition at Northwestern University; played Businessmen's Orchestra and Chicago Park District concerts.

HUBERT ANDERSON, *Percussion Instruments and Theory*

Studied Percussion at Northwestern University and with Roy C. Knapp. Played Businessmen's Symphony and the Alka-Seltzer show, NBC; staff musician, WBBM; teaching since 1940.

RICHARD BEIDEL, *Cello*

Studied theory Northwestern University School of Music; private lessons in theory at Northwestern University with Dr. Albert Noelte; cello soloist and radio artist with staff at NBC, WGN and WMAQ, theatres, etc.; orchestral work with Civic Opera and Chicago Symphony; taught cello at Northwestern University School of Music and at Roosevelt College since its origin.

JOSE BETHANCOURT, *Percussion Instruments and Theory*

Early study in marimba with his father, Guatemala City, Guatemala; harmony and marimba with J. Castill; two years at Mexico City National Conservatory, Mexico City, Mexico. Solo marimbist with Mexican Police Band, Mexico City; Florenz Ziegfield, Marimba Symphony, New York City. Toured U.S. and Central America with Central American Marimba Band. Directs own orchestra over NBC, Chicago. Composer of popular Latin-American music and Symphonic Theme, "Suno Flaminco." Teaching privately since 1939.

JOHN CAMERON, *Saxophone, Clarinet, Flute, Theory, Harmony*

Studied Theory, Harmony, and Woodwinds at Symphony School of Music and privately with Edward Hoffman. Has been teaching privately for twelve years. Currently with staff of NBC and formerly with Anson Weeks, Wayne King, and Oriental Theater.

DELBERT CHUTE, *Voice*

Studies include Harmony under Adolph Bruns at Chicago Musical College; piano at American Conservatory under Henriot Levy; voice with Sander Radenovitz in Chicago; piano under Otto Wulf; accompaniment and piano readings at Redpath Lyceum Bureau; worked as pianist at the Shuberts; orchestra leader for David Belasco; musical director at the Mme. Yung Ballet School 4 years, together with miscellaneous recital work; coached at the Radenovitz Voice Studio; taught voice and coaching at Chicago Conservatory as well as privately.

COLLEEN COSGROVE, *French Horn (brass instruments) and Theory*

B.M. and M.M. degrees from Northwestern University; studied French Horn under Max Pottag of Chicago Symphony. Secretary to manager of Women's Symphony of Chicago; played Blackstone Theatre, Chicago Women's Symphony. Taught radio at Army Radio School, Kansas City, Mo. Taught private lessons on French Horn, trumpet, flute, trombone, tuba, baritone, all brass, history and theory.

HARRIET CRANE, *Piano and Theory*

Private study with Emil Liebling and Earline Lancaster. Author of Crane Charts soon to be published in textbook form, a study in keyboard harmony, which includes chords in their natural progression, rhythms, counter-melody, arranging, improvising and transposing.

WALTER DELLERS, *Piano, Violin and Theory*

Arranging, Orchestration, Composition, Theory, Piano, Violin. Early study with father and Adolph Rosenbacher in piano and violin; harmony, counterpoint and composition with Dr. Francis Hemington. Balatka Musical College, violin with Earl Drake, where he received a teacher's certificate and won the Diamond Gold Medal; continued his studies in violin and piano at the Drake School of Music, and at the American Conservatory in canon and fugue with Adolf Weidig, where he won the Gold Medal in composition. Mr. Dellers spent a year in Berlin, Germany studying violin repertoire, composition, orchestration and piano under Henri Marteau and Hugo Kaun. Has arranged and composed for many network radio shows, including "The First Nighter," "Reporter of Rural Crime," and "The Northerners."

MYRON L. EARNHART, *Voice*

Studied voice at University of Colorado and privately with Richard De Young, Chicago. Vocalist with Horace Heidt and with NBC staff, Chicago. Taught voice at College of Modern Music, Metropolitan School of Music, and at Midwestern Conservatory.

FRANK O. ERICKSON, *French Horn*

Studied Harmony and Horn at Chicago Musical College. Played St. Louis Symphony, Chicago Opera Company, and Chicago Symphony Orchestra for 30 years. Was piano technician 30 years; private classes in theory and brass instruments for 30 years.

RUDOLF FAHSBENDER, *String Bass*

Played Chicago Symphony, Los Angeles Symphony, Philadelphia Orchestra, Chicago Theatre, Uptown Theatre, and Radio Station WMAQ. Taught String Bass at Northwestern University, Chicago Musical College, and American Conservatory of Music.

ARTHUR FASCINATO, *Piano and Theory*

B.A. Degree at Culver-Stockton College; Arranger-pianist for Louis Panico, Orin Tucker, Fabian Andre, Abe Lyman, Dick Jurgens, and for the Dinning Sisters; musical director and pianist for Famous Names, Song Title Time, Manor House Party and Musical Milkwagon; instrumental supervisor of piano, theory and voice at Hannibal High School, Hannibal, Missouri.

EDNA LOU GARD, *Piano and Theory*

Obtained degree of Bachelor of Music at Northwestern University. Studied with Franz Pfau and private composition with Dr. Noelte. Accompanied Harry Strun, Dean Toren at North Park, and Northwestern University in studio work. Taught piano and theory privately.

ROLLAN M. GERRARD, *Brass Instruments, Theory and Arranging*

Played trumpet, piano and vocal with orchestras at dance concert, radio and theatres; orchestra and vocal arranger for dance, concert, radio and theatre; on CBS staff as arranger; vocal and dance arranging for Anson Weeks, Jimmy Hilliard, Ford Canfield, and Honey Dreamers, Jan Arnold, Christine Randall (all vitacoustic records). Teacher at Midwestern Conservatory of Music; taught harmony, theory, counterpoint and orchestra at 410 South Michigan; also at Metropolitan School of Music.

ANN GORDON, *Voice*

Mus. B. in piano from Yankton Conservatory and Chicago Musical College; certificate in organ from Yankton Conservatory. Studied voice with Herbert Witherspoon, T. N. MacBurney, Florence Smith and John C. Wilcox. Director and soloist at various churches and at present with the Emerald Avenue Presbyterian Church, Chicago. Formerly teacher of piano and voice, Yankton Conservatory; private studio in Chicago.

RUSSELL HARVEY, *Violin, Brass Instruments and Theory*

Theory, Conducting and Arranging. Mus. B. Illinois Wesleyan; Mus. M. American Conservatory. Further study privately in brass instruments with Carroll Martin. Mr. Harvey has compositions and arrangements published by Carl Fischer, Schirmer, Elkan-Vogel, Fitzsimmons and Bellwin. Formerly head of orchestra and band department, Illinois Wesleyan. Five years as director of the Bloomington Normal Philharmonic; Elim Lutheran Church, Chicago. Presently director of the De La Salle Concert Band.

JAY HINSHAW, *Voice*

Obtained B.M. degree at Illinois Wesleyan University; M.M. at American Conservatory. Studied voice, languages and opera at Columbia University. New York; voice and repertoire at the Juilliard School of Music. Concert tour with Tiffany Male Quartet. Choir director First Baptist Church, Jackson, Michigan. Voice and Choral Director at State Teachers College, Minot, North Dakota. Voice and Choral Director Hillsdale, Michigan College, and at Arizona State College, Tempe, Arizona. Associate Professor of Voice and Director of University Chorus at Illinois Wesleyan University.

ERWIN HONSA, *Percussion Instruments and Theory*

Private study with James Novy, Chicago, in piano and theory; percussion with Edward Straight; percussion and theory with Roy C. Knapp. Mr. Honsa's experience includes the Business Men's Civic Orchestra, KNOX, Knoxville, Tennessee, RKO and several theaters. Teaching in Chicago since 1941. Returning from the army, he resumed his teaching at the Roy C. Knapp School of Percussion; guest teacher at Roosevelt College and American Conservatory.

GEORGE JEAN, *Trombone and Brass Instruments, Theory*

Studied at Miami Valley Conservatory of Music, Dayton, Ohio and at Proctor School of Music. Trombone and Music Arranger for Freddy Martin Orchestra and Bob Strong Radio Orchestra. First trombonist for Glen Gray Orchestra and at present first trombonist for the American Broadcasting Company orchestra.

SAM JORDON, *Bassoon and Theory*

Played with Chicago Symphony Orchestra and at present is a member of radio station WGN orchestra.

JAMES KILCRAN, *Percussion Instruments and Theory*

Studied Academic Harmony at Mount Carmel High School; drums and MPI with Roy C. Knapp; studied drums with Harold Todd and Ed Straight; piano at the Lady of Peace Convent; Harmony with Carl Gronemeyer. Played with Henry Brandon's Orchestra and at Edgewater Beach Hotel, and with Lou Diamond's dance orchestra. Recording, transcriptions for CBS, NBC, Frank Worth, and at World Recording. Played broadcasts with WLS for National Barn Dance, Dinnerbell, and School Time programs; Combo with Red Coty.

ARTHUR KITTI, *Flute and Theory*

Second Flutist Chicago Symphony 10 years; Ravinia Park Opera nine seasons; Theatre-Radio 10 years. Taught Flute and Harmony at Bush Conservatory; flute at Northwestern School of Music, and American Conservatory for 6 years. Director of Music at Michigan College of Technology 7 years.

ALOYSIUS P. KLATT, *Accordion and Theory*

Private study with Charles Elander and Jack Lundeen in piano and harmony. Has appeared on WLS, WCFL, WBBM as staff artist; Balaban and Katz Theaters, and National Barn Dance show. Private teaching since 1925.

DONALD R. KNAPP, *Percussion Instruments and Theory*

Private study in harmony with Walter Dellers and percussion and theory with Roy C. Knapp. U. S. Navy School of Music, Washington, D. C. Experience includes ABC Alka-Seltzer program, WLS, Erlanger Theater, Blackstone Theatre, Wilding Movie Productions, and staff artist of CBS, WBBM. Resumed teaching after return from service in 1946.

WARREN KNOBLE, *Clarinet, Saxophone, Theory and Schillinger Harmony*

Arranger with WWJ, Detroit, and for Biltmore Bay Orchestra. Tenor sax arranger with Dick Barrie Orchestra and Associated Orchestra. Did clarinet arranging for Detroit Musical Conservatory. Taught Schillinger system of Musical Composition at Metropolitan School of Music.

OTTO KRISTUFEK, *Percussion Instruments and Theory*

Studied Percussion and Drums with Frank Kolar; theory and harmony with Adlof Weidig and tympani with Joe Zettleman of Chicago Symphony. Tympanist St. Louis Symphony, Chicago Theatre, American Opera and with Chicago Opera. Tympanist nine seasons with Pavlova Ballet, Russian Ballet and summer season in Grant Park Symphony. Two seasons as percussionist with WGN. Taught drums and tympani North Shore Public Schools and at New Trier High.

PAULINE LAMOND, *Piano and Theory*

Teachers Course at Illinois State Normal and at Columbia University. Conducted Girls' Vocal Trio, Radio Station WCBS; piano-organ duo at Phillips Hotel, Kansas City, and at Seelbach Hotel, Louisville; also at Trade-winds Restaurant, Chicago. Taught third-grade music at Lowell-Longfellow School, Harvey, Illinois. Taught piano, vocal coaching at Modern Guitar School, Kimball Hall.

JAMES LANIGAN, *String Bass*

Music course at Austin High School; also band and orchestra; bass and tuba with dance, theatre and radio; bass with Civic Orchestra. Chicago Symphony and Ravinia Festival. Private bass teaching.

ADRIAN LORAIN, *Piano, Organ and Clarinet*

Piano soloist at Radio Station WWAE. Instrumentalist with Frankie Trumbour. Clarinet and piano at Station KSD, St. Louis. Soloist at Lennox Hotel, Duluth-Helsings and at Silver Frolics, Tuscan. Taught piano and clarinet at Wurlitzer's, and piano and clarinet at the Walter Dellers Studio.

BEULAH LUND, *Piano and Theory*

Two-year Teachers' Certificate from Moorehead State Teachers College, Moorehead, Minnesota. B.M. Degree from Illinois Wesleyan University. M.M. Degree from Chicago Conservatory. Piano study at Carnegie Hall, New York, under I. Citkowitz, and at DePaul University under Sergei Tarnowsky. Staff pianist and organist at Station WDAY. Church organist for Wellington Avenue Congregational Church, Englewood Presbyterian Church, and Grave Evangelical Church—all in Chicago. Also taught class piano in Fargo Public Schools, Fargo, North Dakota. Taught piano, organ and theory at Alma College, Alma, Michigan. Head of Piano Department at Gustavos Adolphus College, St. Peter, Minnesota.

ROBERT MAYER, *Oboe*

Played Oboe and English Horn with Chicago Symphony, Ravinia Park Opera, Symphony, Radio and Theatre Orchestras. Taught Oboe at Northwestern University, Roosevelt College of Music, Metropolitan School of Music and Midwestern Conservatory.

RICHARD MARX, *Piano and Theory*

L.A. Northwestern University. B.Mus. Composition and Piano, DePaul University. Private Dance arranging. Pianist with dance orchestras in Chicago and with radio station in Youngstown, Ohio. Taught piano, orchestration, arranging, voice coaching and theory at Lucille Gould studio.

IRWIN MOYNIHAN, *Piano and Theory*

B.A. University of Iowa. Further study in piano at the Chicago College of Music. Theory and composition with Walter Dellers.

CONSTANCE NEVILLE-JOHNS, *Voice*

Miss Neville-Johns received her diploma in voice, speech and dramatic art from the University of Melbourne, Melbourne, Australia. Studied in Rome, Italy, and in Chicago at the Maclean College of Voice and Speech. Toured throughout the United States and Canada lecturing and giving concerts. Private studio since 1933.

GEORGE VICTOR OLIVER, *Trombone and Brass Instruments; Theory and Schillinger Harmony*

Trombone, brass and conducting under Cimera Crissafulli. Studied harmony with Sal Stacco. Studied Schillinger System of Music. Played Balaban and Katz Theatres, National Broadcasting Company and American Broadcasting Company as musician and conductor. Studied Schillinger Theory and Harmony at Conservatory; private classes in harmony, brass and trombone.

FRANZ PFAU, *Piano and Theory*

Studied piano and harmony at State Academy of Music, Vienna, Austria. American debut Acellian Hall, New York. Staff pianist at WMAQ and NBC. Concert Pianist with Josephine Antoine, Tito Scipa, and Vivian Della Chiesa. Recordings for Maria Kurenka. Taught piano in private studios in Vienna, Austria, Chicago and Oak Park.

JOHN PROVOST, *French, German, Spanish, Italian*

Received M.A. degree from University of Chicago, and Certificate J Etudes from the University of Grenoble, France. Taught at Wayne University, Detroit; Gary College, Gary, and at the University of Chicago.

GWYNN RAY, *Guitar, Bass and Theory*

Oklahoma A. & M. Harmony composition and solfeggio. Private study in piano and violin with G. Goff. Guitar with Frank Lannon and Allan Russ. Staff guitarist on KSTP and WCCO, St. Paul and Minneapolis; WLS and WBBM, Chicago. Orchestra work at various hotels in Chicago. Taught privately in Chicago since 1937.

FRED REDWOOD, *Brass Instruments and Theory*

Special teacher of brass instruments. Trumpet musician for Victor Herbert Orchestra, Chicago Theatre Orchestra, National Broadcasting Company, and Tivoli Theatre. Private teaching; Hobart High School, Hobart, Indiana; Glen-Bard High School, Glen Ellyn, Illinois, and Maine Twp. High School, Des Plaines, Illinois.

MARY LOU RENNEN, *Piano and Theory*

Bachelor of Music Degree at American Conservatory of Music. Organized, coached and arranged for Rennye Rhythmettes. Pianist in band work. Arranger in radio production department of Sherman K. Ellis Advertising Agency. (WMAQ-WENR). Studied piano and voice with Franz Pfau. Taught piano and voice privately, and at Roy C. Knapp School of Percussion.

ALFRED SJOBLOM, *Percussion Instruments and Theory*

Studied at Cottrell Drum School, Knoxville, Tennessee. Certificate in theory and percussion from U. S. Navy School of Music, Washington, D. C., Roy C. Knapp School of Percussion, Chicago. While in service, played with the U. S. Navy Band, Washington, D. C., USS Enterprise Band, and U. S. Navy School of Music, Washington, D. C.

ROBERT TILLES, *Percussion Instruments and Theory*

Percussion instruments and theory with Roy C. Knapp. Mr. Tilles has played under Hans Lange, Chicago Civic Orchestra, Herbie Kay, MCA; Garwood Van, Henry Brandon, Blackstone Hotel, Drake Hotel, Hotel Sherman, and Chez Paree. While in service played in army bands under Wayne King and Harold Bachman. Returning from service in early 1946 resumed his teaching at the Roy C. Knapp School.

OSCAR THIELMAN, *Percussion Instruments and Theory*

Studied Percussion and Theory with Roy C. Knapp. Studied harmony-arranging with Walter Dellers. Studied tympani with Ed Metsinger, Chicago Symphony Orchestra, and percussion instruments with George Carey of the Cincinnati Symphony. Musician with NBC and at Blackstone Hotel. Staff musician with WGN, WLS and WBBM ten years. Playing with orchestra at Ivanhoe Restaurant. Taught percussion and theory in private.

OLIVER LUTHER THOMAS, *Clarinet, Saxophone and Theory*

Studied piano, theory and harmony at Columbia Conservatory of Music, Winnipeg, Canada. Studied clarinet privately with Perrier of the Minneapolis Symphony and with Kuehen of Minneapolis Symphony. Studied clarinet and saxophone privately with Warmelin, of Minneapolis. Did Symphonic work with WGN Symphony (first clarinet). Played guest clarinet and saxophone with Chicago Symphony. Had own sax ensemble on staff of NBC and CBS. Played clarinet at various theatres and musicals over the years. Taught clarinet and saxophone at Bornoff School, Winnipeg, Canada, and privately in Chicago. Students of Mr. Thomas with the Toronto Symphony and the CBC, Canada; also NBC, Chicago.

THOMAS W. WOOD, *Percussion Instruments and Theory*

Musician with U. S. Army Air Forces. Received B.M. Degree at Illinois Wesleyan University. Orchestra leader with Tommy Wood Orchestra. Taught percussion at Normal Central School; also under John P. Noonan at Illinois Wesleyan University. Conducted drum clinics at various schools and meetings.

ORGANIZATION AND PURPOSE

The Roy C. Knapp School of Percussion is the result of well-planned organization, growth and development over a period of years. Mr. Knapp's early study and preparation in music enabled him to become a top musician and percussionist, and shortly after his arrival in Chicago, following a long and successful career in Duluth and Minneapolis, his performance on all percussion instruments attracted wide-spread attention among musicians.

As a consequence and a natural result, professional musicians as well as many young students urged him to continue his teaching in Chicago, as he had done for many years in Duluth and Minneapolis. In 1921, the first Knapp Studio in Chicago was opened at 320 South Wabash Ave. Starting with a few students, mostly professional players who desired coaching, the Knapp Studio became widely known by drummers in the Chicago area.

Knapp trained drummers, tympanists, marimbists, vibraharpists and other instrumentalists soon were in wide demand, and with the popularity of modern improvisation on marimba, vibraharp, mallet played instruments, and orchestral instruments, more and more professions and students flocked to the Knapp Studio for instruction, as Mr. Knapp was a pioneer in the playing and teaching of modern improvisation for all instruments.

The Knapp Studio remained at the South Wabash Avenue address until fire destroyed the building in 1937, at which time the studio was moved to Kimball Building.

During this time, it was fast becoming apparent that if the Knapp Studio was to continue, more space and teacher assistance would be necessary, and Mr. Knapp began to consider a few of his successful students, professional players with wide and varied experience, as his assistants and to train those selected in his modern teaching methods.

By 1940 the demand for training under Roy C. Knapp had been wide-spread, and inquiries had extended far from the original Chicago area. Requests for enrollment were being received from all over the country.

Thus the Roy C. Knapp School of Percussion, with Roy C. Knapp as Director and President, was organized. It is not a new venture, simply the continuance of the famed Knapp Studios in a larger and better way. Through carefully trained teachers, now numbering fifty, many of whom are specialists in one field as well as competent all-around musicians and teachers, the student is offered the best possible assistance in all phases of percussion study.

The purpose of the Roy C. Knapp School of Percussion is to develop and train all-around musician-drummers and all orchestral instrumentalists and voice students in the most practical yet thoroughly legitimate manner and to place the drummer on a par with artist-instrumentalists on other instruments. Twenty modern, fully equipped studios and classrooms are utilized, and all teachers and modern teaching methods are under the personal direction of Mr. Knapp.

The Roy C. Knapp School of Percussion offers a complete course in all phases of percussion, instrumental, and voice instruction with necessary allied minor and theoretical subjects under the direction of competent experts.

The modern field, which is usually the starting point in the drummer's, voice student's, and other instrumentalist's career, is thoroughly considered and carefully watched for the stylized trends, with consideration of new and ultra-modern styles added at their inception.

The ever-increasing importance of the percussionist and instrumentalist in modern musical organizations has made an exhaustive study of percussion vital to the drummer. Only through study, routine and experience can thoroughly qualified percussion players, voice students, and instrumentalists be developed.

The Knapp School, through the medium of skilled teachers, finest equipment, and the overall supervision of Roy C. Knapp, has proven itself over a period of years as an organization of experts with but one slogan—thoroughly trained musician percussion artists, voice students, and instrumentalists in top musical organizations.

Teachers in the several fields of theory and applied music, in which instruction is now offered, have been elected to the faculty on the basis of their training, their professional experience, and their proven ability to teach others successfully. Thus the serious student is assured that he will be prepared to meet the exacting demands made on professional musicians today.

Many of our teachers are now holding prominent positions in symphony, radio, theatre orchestras, and dance bands which enables the students to have first-hand advice and guidance for their music professions.

GENERAL INFORMATION

VETERANS' EDUCATION

The Roy C. Knapp School of Percussion is approved by the State of Illinois for the training of service men and women under the educational benefits of the "G.I. Bill of Rights," including Public Law 346 and Public Law 16.

LIVING ACCOMMODATIONS

The YMCA Hotel, 826 South Wabash Avenue, is but five blocks away and provides rooms for both men and women at reasonable rates. The Lawson YMCA, at 30 West Chicago Avenue, offers complete club-like facilities for men. The Harriet Hammond McCormick YWCA provides rooms and two meals a day for women at reasonable rates. Out of town students should contact the above places direct.

Rooming facilities are available, and the school will make every effort to assist those needing rooms. While placement cannot be guaranteed, attention will be given these cases. It will help greatly, however, if all those with relatives or friends in the city or suburbs will make every effort to provide themselves with living accommodations due to the scarcity of such facilities at the present time.

LOCATION

The Roy C. Knapp School of Percussion is located on the tenth floor in the Kimball Building on the southwest corner of Wabash Avenue and Jackson Boulevard, the music center of Chicago. Being thus centrally located, it is accessible to students living in any part of the city or its suburbs. All forms of transportation either pass the door or are but a block away.

STUDENT SELF-HELP

Students often find it necessary to secure part-time employment to assist them in providing means of study. Our students find such positions in commercial houses, music stores, and with manufacturers of musical instruments. While students will be given assistance in finding needed employment, it is recommended that every student coming to Chicago be equipped to maintain himself.

STUDENT LOAN FUND

Students who find themselves in temporary financial difficulty may apply to the President for a loan to cover a portion of the tuition obligation. Such arrangements must be made upon recommendation of and with the cooperation of the Committee on Awards.

SCHOLARSHIPS

There are a limited number of full and partial scholarships available to students who show a high degree of ability, and who can give evidence of actual need. Where a student has not been previously enrolled in the School, one or more letters of recommendation must accompany the written request for scholarship consideration. In addition, the applicant will be given an audition before a Committee on Admissions. Awards to previously enrolled students will be determined by their previous record as a demonstration of talent and serious purpose as well as their proven need for such aid. If the faculty committee considers it desirable, former students may be asked to audition. Awards of full or partial scholarships are not on a competitive basis.

PLACEMENT

Due to the reputation of Knapp trained percussionists and instrumentalists, many inquiries are received from musical directors of organizations in radio, pictures, symphony and the dance and entertainment field. Students of sufficient training are recommended and often get started in the profession prior to the completion of their course. It is impossible, however, because of the fluctuating demands of the profession to guarantee employment during or following the period of study. Every effort will be made to assist the student in securing a professional connection. We place students in the Civic Orchestra, De Paul University Orchestra and other orchestras for their orchestral routine. Also in dance orchestras and our own Ensemble Marimba Bands and Orchestras which is very necessary for the performers playing with different types of musical organizations and becoming acquainted with all the varied music compositions, classical or popular.

ACADEMIC COURSES

Academic subjects required in the degree courses are given at the downtown center of one of Chicago's foremost universities. Class time schedules for these courses will be posted on the bulletin board of the Roy C. Knapp School. Students will confer with the Director of the School concerning the selection of academic courses that will be acceptable in fulfilling requirements for a Bachelor of Music Degree.

The ROY C. KNAPP School of Percussion is a non-profit institution incorporated under the laws of the State of Illinois offering instruction in the various branches of applied music, theory and related subjects, percussion instruments, voice, piano and all other orchestral instruments.

ADMISSION

The Roy C. Knapp School of Percussion offers instruction to all who seek training in the field of music, regardless of age, previous study, or ultimate objective, professional or otherwise. The faculty members of the school are professional artists with wide experience as performers and as teachers, thus making them capable of expert guidance.

ADMISSION IS GRANTED:

(1) to those who wish to work for credits toward the full four-year course leading to the Bachelor of Music Degree, entering either as freshmen or as transfer students. Degree students may be admitted to the Roy C. Knapp School of Percussion upon graduation from an accredited high school. Transcripts of credits should carry a minimum of fifteen units, with at least twelve units in regular academic subjects and three units in English. Where students cannot meet these requirements they may be admitted on probation. Deficiencies noted at the time of entrance must be removed before entry into the second year of a degree course. Students with previous training in another conservatory or school of music may be admitted to advanced standing in any degree course upon evaluation of an official transcript of credits from the school or schools previously attended to determine their degree of advancement;

(2) to those who wish to enter as special students leading to a Performer's Certificate, who do not need transcripts of high school credits; and

(3) to those who wish to enter the High School or Elementary Departments.

CLASSIFICATION

FULL-TIME STUDENTS

Those wishing to enroll for the four-year course leading to the Bachelor of Music Degree or Performer's Certificate entering as either freshmen or transfer students.

PART-TIME STUDENTS

Those interested in the comprehensive applied and theoretical offerings of the school, who find it impossible to pursue a full-time resident course, may be enrolled as part-time students. A limited program suited to the needs of such students will be arranged.

SPECIAL STUDENTS

A number of individuals, such as professionals or amateurs, are not desirous of following a full- or part-time schedule of instruction. These students need no prerequisites for admission and may enroll at any time for private or class instruction in any of the courses, described in this catalog or any part thereof.

DEPARTMENTS AND CURRICULA

HIGH SCHOOL DEPARTMENT

High school students of any age will find available a program of individual and class lessons, especially planned to offer the maximum opportunity for advancement at the intermediate level, throughout the year or the summer term.

ELEMENTARY DEPARTMENT

The school is acutely aware of the need for providing superior instruction for the beginner or young student. A carefully planned program of such instruction for those attending the elementary schools is available throughout the school year and during the summer term.

ENROLLMENT PROCEDURE

FULL-TIME STUDENTS

A student who wishes to enroll in the Knapp School should write to the Roy C. Knapp School of Percussion, 1012 Kimball Hall, Chicago 4, Illinois, well in advance of the opening date of the semester in which admission is sought and request an application for admission form. (See calendar on Page 4 for dates.) This form should be completed immediately and returned to the School. You will then be advised as to the enrollment time and can make arrangements to be at the School during enrollment week. Guidance will be given the student as to the course of study at that time.

PART-TIME STUDENTS

Part-time students as previously defined should write for application form as above, and will, upon its return, be given an appointment at the school. A course of study can then be arranged according to the student's requirements.

DEPARTMENTS AND CURRICULA

SPECIAL STUDENTS

Special students should write for application form as above, and will, upon its return, be given an appointment at the school, and a lesson (or lessons) time will be arranged according to the wishes of the students.

HIGH SCHOOL AND ELEMENTARY DEPARTMENT STUDENTS

High School and Elementary Department students may follow the procedure outlined under SPECIAL STUDENTS as concerns enrollment.

EVENING INSTRUCTION

Private and Class instruction is offered during the early evening hours to accommodate those students who find it impractical to attend during the day.

SHORT COURSE FOR INSTRUMENTAL CONDUCTORS

A concentrated course of study may be arranged for band and orchestra conductors who cannot attend a full semester. Such courses will be devised to meet the immediate teaching and playing needs of instructors so as to be of the greatest possible assistance.

TRANSFER STUDENTS

Students transferring from another school may be admitted to the school in advanced standing if they will supply all records and transcripts from the former school. Such advance rating will be determined by the Director of the Knapp School.

Professional musicians who have studied with private teachers and cannot supply transcripts and records may be admitted in advanced standing by satisfactorily passing a special comprehensive examination to determine such placement.

PERFORMERS CERTIFICATE

Students will be awarded the Performers Certificate upon completion of the full four-year course with a satisfactory grade of C or better, and must complete a minimum of 122 semester hours credit, or before that time at the discretion of the Director upon recommendation of the Awards Committee. *NOTE:* It is not necessary for the student to submit transcripts of high school credits to obtain the Performer's Certificate.

All are welcome to call in person at the Knapp School at any time to obtain information as to the various courses offered. If those interested have any unusual or special problem, one of the officials of the school will be glad to discuss the matter, either by mail, or in person with those interested.

BACHELOR OF MUSIC DEGREE

Students will be awarded the Bachelor of Music Degree upon completion of the full four-year course with a satisfactory grade of C or better, and must complete a minimum of 122 semester hours credit, or before that time at the discretion of the Director upon recommendation of the Awards Committee.

EXAMINATIONS AND GRADES

Examinations in all subjects are held at the close of the semester. The following symbols are used to denote the quality of scholarship:

A—Superior	D—Poor
B—Very Good	E—Condition
C—Average	F—Failing
I—Incomplete	

An incomplete is given only when the student, through no fault of his own, is unable to complete the course. It is not given when the work has been neglected or is of unsatisfactory quality.

Students with exceptionally poor scholarship records may be dropped at any time, by information supplied by the teacher and action by the Committee on Admissions. Apathetic response to instruction will not be tolerated.

PROBATION

Any student whose work is unsatisfactory or incomplete may be placed on probation. Upon continued or successive placement on probation, the student may be dropped from the Knapp School for a period of time determined by the Director.

CHANGE IN REGISTRATION

Changes in registration may be made only in the office of the Registrar of the School with the approval of the Director. Changes in registration include enrollment for additional work, cancellation of any course, change of teachers, and withdrawal from school. Ordinarily no changes in registration are made after the *fourth week* of the semester.

WITHDRAWALS

Where a student finds that it is expedient for various reasons to withdraw from a course, he must receive the written permission of the Director and file this statement with the Registrar.

ABSENCES FROM CLASSES AND PRIVATE LESSONS

Unexcused Absences:

Classes: In classes meeting one hour per week, a maximum of three unexcused absences per semester is allowed; in classes meeting twice weekly for one hour each, a maximum of four unexcused absences is allowed.

Private Lessons: Unexcused absences in the excess of THREE may be required to be made up at an additional charge to the student.

Excused Absences:

Excused absences are granted only with special permission of the Registrar subject to twenty-four hours notice. In all cases the school reserves the right to determine whether or not an excuse is valid. Where permission is obtained sufficiently in advance of the regular scheduled lesson, such lesson will be made up by mutual agreement between the teacher and student. This applies only to private lessons. While absences from classes are not made up under any circumstances, the student is held responsible for all class work missed.

Excessive Absences:

Where a student has been absent from classes or private lessons in excess of absences permitted, as stated under "Unexcused Absences," he automatically forfeits credit in the subjects affected unless there is a valid reason to substantiate the absence and a satisfactory arrangement can be made between the student, the instructor, and the Registrar.

Continued Absences:

A student who has been absent from all classes and private lessons for more than four weeks during any semester will be required to withdraw from school unless he is given special permission by the Director to continue all or part of his course as a Special Student.

VETERANS ADMINISTRATION REGULATIONS

In a recent publication, the Veterans Administration announced that all absences, whether excused or unexcused, would be charged against accrued leave. In the case of the unexcused absence, the veteran would forfeit subsistence allowance for the period he is absent in addition to the reduction of earned leave.

If a veteran's absences total more than his accrued leave, which accumulates at the rate of two and a half days monthly up to the total of thirty days, the school is required to interrupt the veteran's training and immediately notify the authorities of such action.

The Roy C. Knapp School of Percussion is further required to make immediate reports where an enrollee's absences total three days within a semester and/or where credit for a subject or a course is made questionable or lost due to absences.

VETERANS SHOULD KEEP IN MIND THAT CONTINUED EDUCATIONAL BENEFITS UNDER THE G.I. BILL DEPEND UPON REGULAR ATTENDANCE AND SATISFACTORY COMPLETION OF COURSES IN WHICH THEY ARE ENROLLED.

CURRICULUM FOR BACHELOR OF MUSIC COURSE

PERCUSSION MAJOR

First Year

<i>First Semester</i>		<i>Second Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Drums I	4	Drums II	4
Piano I or (MPI)*	2	Piano II or (MPI)*	2
Keyboard Harmony I	1	Harmony II	2
Ear Training and Sight Singing I..	2	Keyboard Harmony II	1
Harmony I*	2	Ear Training and Sight Singing II.	2
Ensemble I	2	Ensemble II	2
Musical Elective	2	Musical Elective	2
College English I	2	College English II	3
	<hr/> 18		<hr/> 18

Second Year

<i>Third Semester</i>		<i>Fourth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Drums III	4	Drums IV	4
Vib's I or other (MPI)*	2	Vib's II or other (MPI)*	2
Harmony III	2	Harmony IV	2
Ear Training and Sight Singing III	2	Ear Training and Sight Singing IV	2
Ensemble III	2	Ensemble IV	2
Musical Elective	2	Musical Elective	2
College Elective	3	College Elective	3
	<hr/> 17		<hr/> 17

Third Year

<i>Fifth Semester</i>		<i>Sixth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Drums V	4	Drums VI	4
Vib's III or other (MPI)*	2	Vib's IV or other (MPI)*	2
Counterpoint I	2	Counterpoint II	2
Conducting I	1	Conducting II	1
Arranging for Mallet Played Instruments I	2	Arranging for Mallet Played Instruments II	2
Ensemble V	2	Ensemble VI	2
Musical Elective	2	Musical Elective	2
College Elective	3	College Elective	3
	<hr/> 18		<hr/> 18

Fourth Year

<i>Seventh Semester</i>		<i>Eighth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Drums VII	4	Drums VIII	4
Vib's V or other (MPI)*	2	Vib's VI or other (MPI)*	2
Tympani I	2	Tympani II	2
Composition I	2	Composition II	2
Orchestration I	2	Orchestration II	2
Musical Elective	2	Musical Elective	2
College Elective	3	College Elective	3
	<hr/> 17		<hr/> 17

TOTAL CREDITS—140 Credit Hours

* In some cases Fundamentals of Music may precede Harmony I.

* A student, according to his needs, may elect an entire concentration in a semester on one instrument if it is the opinion of the Director that such a concentration serves the best interests of the student. Courses not taken will be pursued in subsequent enrollments. Likewise, a student may pursue a combined Percussion-Voice, Percussion-Piano, Percussion-Accordion, or Percussion-Orchestral Instrument Major subject to the approval of the Director.

* (MPI) Mallet Played Instruments. These instruments are the Vibe (Vibraharp), Bells, Chimes, Marimba and Xylophone..

CURRICULUM FOR BACHELOR OF MUSIC COURSE

PIANO OR ORGAN MAJOR

First Year

First Semester		Second Semester	
Subject	Credits	Subject	Credits
Piano I	4	Piano II	4
Keyboard Harmony I	1	Keyboard Harmony II	1
Harmony I*	2	Harmony II	2
Ear Training and Sight Singing I ..	2	Ear Training and Sight Singing II ..	2
Rhythmic Analysis I	2	Rhythmic Analysis II	2
Musical Elective	2	Musical Elective	2
English I	3	English II	3
	<hr/> 16		<hr/> 16

Second Year

Third Semester		Fourth Semester	
Subject	Credits	Subject	Credits
Piano III	4	Piano IV	4
Harmony III	2	Harmony IV	2
Ear Training and Sight Singing III ..	2	Ear Training and Sight Singing IV ..	2
Form and Analysis I	2	Form and Analysis II	2
History of Music I	2	History of Music II	2
Musical Elective	2	Musical Elective	2
College Elective	3	College Elective	3
	<hr/> 17		<hr/> 17

Third Year

Fifth Semester		Sixth Semester	
Subject	Credits	Subject	Credits
Piano V	6	Piano VI	6
Counterpoint I	2	Counterpoint II	2
Conducting I	2	Conducting II	2
Ensemble I	2	Ensemble II	2
Musical Elective	2	Musical Elective	2
College Elective	3	College Elective	3
	<hr/> 17		<hr/> 17

Fourth Year

Seventh Semester		Eighth Semester	
Subject	Credits	Subject	Credits
Piano VII	6	Piano VIII	6
Composition I	2	Composition II	2
Orchestration I	2	Orchestration II	2
Interpretative Study of Music Literature I	2	Interpretative Study of Music Literature II	2
Musical Elective	2	Musical Elective	2
College Elective	3	College Elective	3
	<hr/> 17		<hr/> 17

TOTAL CREDITS—134 Credit Hours

* In some cases Fundamentals of Music may precede Harmony I.

CURRICULUM FOR BACHELOR OF MUSIC COURSE

VIOLIN (OR OTHER ORCHESTRAL INSTRUMENTS) MAJOR

First Year

<i>First Semester</i>		<i>Second Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Violin I (or other orchestral instrument)	4	Violin II (or other orchestral instrument)	4
Keyboard Harmony I	1	Keyboard Harmony II	1
Harmony I*	2	Harmony II	2
Ear Training and Sight Singing I..	2	Ear Training and Sight Singing II.	2
Piano I	2	Piano II	2
Musical Elective	2	Musical Elective	2
English I	3	English II	3
	<hr/> 16		<hr/> 16

Second Year

<i>Third Semester</i>		<i>Fourth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Violin III (or other orchestral instrument)	4	Violin IV (or other orchestral instrument)	4
Harmony III	2	Harmony IV	2
Ear Training and Sight Singing III	2	Ear Training and Sight Singing IV	2
Form and Analysis I	2	Form and Analysis II	2
History of Music I	2	History of Music II	2
Piano III	2	Piano IV	2
College Elective	3	College Elective	3
	<hr/> 17		<hr/> 17

Third Year

<i>Fifth Semester</i>		<i>Sixth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Violin V (or other orchestral instrument)	6	Violin VI (or other orchestral instrument)	6
Counterpoint I	2	Counterpoint II	2
Conducting I	2	Conducting II	2
Ensemble I	2	Ensemble II	2
Musical Elective	2	Musical Elective	2
College Elective	3	College Elective	3
	<hr/> 17		<hr/> 17

Fourth Year

<i>Seventh Semester</i>		<i>Eighth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Violin VII (or other orchestral instrument)	6	Violin VIII (or other orchestral instrument)	6
Composition I	2	Composition II	2
Orchestration I	2	Orchestration II	2
Interpretative Study of Music Literature	2	Interpretative Study of Music Literature	2
Musical Elective	2	Musical Elective	2
College Elective	3	College Elective	3
	<hr/> 17		<hr/> 17

TOTAL CREDITS—134 Credit Hours

* In some cases Fundamentals of Music may precede Harmony I.

CURRICULUM FOR BACHELOR OF MUSIC COURSE

VOICE MAJOR

First Year

<i>First Semester</i>		<i>Second Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Voice I	4	Voice II	4
History of Music I	2	History of Music II	2
Ear Training and Sight Singing I..	2	Ear Training and Sight Singing II.	2
Keyboard Harmony I	1	Keyboard Harmony II	1
Harmony I	2	Harmony II	2
Piano I	2	Piano II	2
College English I	3	College English II	3
	<hr/> 16		<hr/> 16

Second Year

<i>Third Semester</i>		<i>Fourth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Voice III	4	Voice IV	4
Harmony III	2	Harmony IV	2
Ear Training and Sight Singing III	2	Ear Training and Sight Singing IV	2
Keyboard Harmony III	1	Keyboard Harmony IV	1
Rhythmic Analysis I	2	Rhythmic Analysis II	2
Piano III	2	Piano IV	2
Foreign Language	3	Foreign Language	3
	<hr/> 16		<hr/> 16

Third Year

<i>Fifth Semester</i>		<i>Sixth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Voice V	6	Voice VI	6
Counterpoint I	2	Counterpoint II	2
Conducting I	1	Conducting II	1
Form and Analysis I	2	Form and Analysis II	2
Interpretation and Repertoire I...	1	Interpretation and Repertoire I...	1
College Elective	3	College Elective	3
	<hr/> 15		<hr/> 15

Fourth Year

<i>Seventh Semester</i>		<i>Eighth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Voice VII	6	Voice VIII	6
Composition I	2	Composition II	2
Orchestration I	2	Orchestration II	2
Interpretative Study of		Interpretative Study of	
Music Literature I	2	Music Literature I	2
College Elective	3	College Elective	3
	<hr/> 15		<hr/> 15

TOTAL CREDITS—124 Credit Hours

**CURRICULUM FOR BACHELOR OF MUSIC COURSE
COMPOSITION MAJOR**

First Year

<i>First Semester</i>		<i>Second Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Harmony I	2	Harmony II	2
Keyboard Harmony I	1	Keyboard Harmony II	1
Ear Training and Sight Singing I..	2	Ear Training and Sight Singing II.	2
Piano I	4	Piano II	4
Rhythmic Analysis I	2	Rhythmic Analysis II	2
Voice I	2	Voice II	2
College English I	3	College English II	3
	<hr/> 16		<hr/> 16

Second Year

<i>Third Semester</i>		<i>Fourth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Harmony III	2	Harmony IV	2
Keyboard Harmony III	1	Keyboard Harmony IV	1
Ear Training and Sight Singing III	2	Ear Training and Sight Singing IV	2
Piano III	3	Piano IV	3
String Instrument I	2	String Instrument II	2
History of Music I	2	History of Music II	2
College Elective	3	College Elective	3
	<hr/> 15		<hr/> 15

Third Year

<i>Fifth Semester</i>		<i>Sixth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Composition I (Private Instruction)	4	Composition II (Private Instruction)	4
Counterpoint I	2	Counterpoint II	2
Form and Analysis I	2	Form and Analysis II	2
History of Music I	2	History of Music II	2
Ensemble I	2	Ensemble II	2
Woodwinds I	2	Woodwinds II	2
College Elective	3	College Elective	3
	<hr/> 17		<hr/> 17

Fourth Year

<i>Seventh Semester</i>		<i>Eighth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Composition III (Private Instruction)	4	Composition IV (Private Instruction)	4
Orchestration I	2	Orchestration II	2
Conducting I	1	Conducting II	1
Brass Instrument I	2	Brass Instrument II	2
Score Analysis I	1	Score Analysis II	1
Ensemble III	2	Ensemble IV	2
Music Elective	2	Music Elective	2
College Elective	3	College Elective	3
	<hr/> 17		<hr/> 17

TOTAL CREDITS—130 Credit Hours

CURRICULUM FOR PERFORMER'S CERTIFICATE

POPULAR ORCHESTRAL INSTRUMENT

First Year

<i>First Semester</i>		<i>Second Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Orchestral Instrument I*	4	Orchestral Instrument II	4
Other Instrument or Voice I.....	2	Other Instrument or Voice II	2
Harmony I	2	Harmony II	2
Ear Training and Sight Singing I..	2	Ear Training and Sight Singing II..	2
Keyboard Harmony I	1	Keyboard Harmony II	1
Ensemble I	2	Ensemble II	2
Music Elective I	2	Music Elective II	2
	15		15

Second Year

<i>Third Semester</i>		<i>Fourth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Orchestral Instrument III	4	Orchestral Instrument IV	4
Other Instrument or Voice III.....	2	Other Instrument or Voice IV	2
Harmony III	2	Harmony IV	2
Ear Training and Sight Singing III	2	Ear Training and Sight Singing IV	2
Ensemble III	2	Keyboard Harmony IV	1
Keyboard Harmony III	1	Ensemble IV	2
Music Elective III	2	Music Elective IV	2
	15		15

Third Year

<i>Fifth Semester</i>		<i>Sixth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Orchestral Instrument V*	4	Orchestral Instrument VI	4
Other Instrument V	2	Other Instrument VI	2
Arranging I	2	Arranging II	2
Interpretative Study of Music Literature I	2	Interpretative Study of Music Literature II	2
Ensemble V	4	Ensemble VI	4
Music Elective V	2	Music Elective VI	2
	16		16

Fourth Year

<i>Seventh Semester</i>		<i>Eighth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Orchestral Instrument VII	4	Orchestral Instrument VIII	4
Other Instrument VII	2	Other Instrument VIII	2
Arranging III	2	Arranging IV	2
Orchestration I	2	Orchestration II	2
Composition I	2	Composition II	2
Ensemble VII	4	Ensemble VIII	4
Music Elective VII	2	Music Elective VIII	2
	18		18

TOTAL CREDITS—128 Credit Hours

* Instruction on Popular Orchestral Instruments includes Percussion Instruments, piano, organ, string instruments, reed or brass instruments, accordion and guitar.

CURRICULUM FOR PERFORMER'S CERTIFICATE

POPULAR VOICE

First Year

<i>First Semester</i>		<i>Second Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Voice I	4	Voice II	4
History of Music I	2	History of Music II	2
Ear Training and Sight Singing I..	2	Keyboard Harmony II	1
Keyboard Harmony I	1	Ear Training and Sight Singing II.	2
Harmony I	2	Harmony II	2
Piano I	2	Piano II	2
Ensemble I	2	Ensemble II	2
Music Elective	2	Music Elective	2
	<hr/> 17		<hr/> 17

Second Year

<i>Third Semester</i>		<i>Fourth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Voice III	4	Voice IV	4
Harmony III	2	Harmony IV	2
Ear Training and Sight Singing III	2	Ear Training and Sight Singing IV	2
Keyboard Harmony III	1	Keyboard Harmony IV	1
Rhythmic Analysis I	2	Rhythmic Analysis II	2
Piano III	2	Piano IV	2
Ensemble III	2	Ensemble IV	2
Music Elective	2	Music Elective	2
	<hr/> 17		<hr/> 17

Third Year

<i>Fifth Semester</i>		<i>Sixth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Voice V	6	Voice VI	6
Counterpoint I	2	Counterpoint II	2
Conducting I	1	Conducting II	1
Form and Analysis I	2	Form and Analysis II	2
Interpretation and Repertoire I....	1	Interpretation and Repertoire II...	1
Ensemble V	4	Ensemble VI	2
Music Elective	2	Music Elective	2
	<hr/> 16		<hr/> 16

Fourth Year

<i>Seventh Semester</i>		<i>Eighth Semester</i>	
<i>Subject</i>	<i>Credits</i>	<i>Subject</i>	<i>Credits</i>
Voice VII	6	Voice VIII	6
Composition I	2	Composition II	2
Orchestration I	2	Orchestration II	2
Interpretative Study of		Interpretative Study of	
Music Literature I	2	Music Literature II	2
Ensemble VII	2	Ensemble VIII	2
Foreign Language I	3	Foreign Language II	3
	<hr/> 17		<hr/> 17

TOTAL CREDITS—134 Credit Hours

APPLIED MUSIC

In applied music, two semester hours credit is given for the successful completion of a prescribed course taken weekly at the rate of one thirty-minute private lesson supported by six hours of preparation throughout a semester of sixteen weeks.

DESCRIPTION OF SUBJECTS

Applied Music Courses

DRUMS AND ACCESSORIES

Drums I

History and development of percussion instruments in the United States. Military backgrounds of drumming, with study of the rudiments used. Refinement of military rudiments for orchestral and band use. Analysis and study of military stick grips and arm and wrist production of beats. Study of factors involved in refined stick grip for legitimate band and orchestra use. Development of good tone production through study of proper wrist and arm action. The single stroke and its importance. Single stroke studies in all forms. The double strokes with exhaustive analysis of the double stroke rolls. The fundamental rudiments of drumming with applied illustrations of each. Roy C. Knapp Modern Methods and selected texts used.

Drums II

Basic Rhythmic studies, with correct analysis and counting for precise interpretation. Application of rudiments to reading exercises. Fundamentals of dance orchestra and combo technique. Use of drums in modern dance bands and combos. Basic dance rhythms. Wire brush technique and its importance. Wire brush studies, notation, and styles. The hi-hat, its use and importance, types of cymbals used, and basic technique, with studies and notation. Tom toms—study of types and sizes used with studies for one, two, three, and four tom-toms with complexities of proper notation. Fundamentals of Latin-American drumming, explanation and use of bongos, timbales, claves and all allied instruments. Roy C. Knapp Modern Methods and selected texts used.

Drums III

Analysis and counting system of all rhythms. Thorough explanation of all groupings, with emphasis on counting. Thorough studies in syncopation, use of ties, dotted notes, artificial divisions, triplet forms, etc., with co-ordination studies. Interpretation of percussion parts of standard and modern works. Study of all terms and indications of percussion parts. Continuance of dance orchestra and combo technique. Development of style in modern drumming. Solo writing for brushes, hi-hat and tom-toms. Fill-ins and "ad-libbing" studies. Phrasing as applied to percussion.

Continuance of Latin-American drumming with advanced technique on all instruments used. Roy C. Knapp Modern Methods and selected texts used.

Drums IV

Types and sizes of drums. Thorough study of construction of all types of drums. Proper sizes for various uses, study of drum heads, processing and care. Cymbals, types, sizes and uses.

Advanced dance band playing. Radio and theatre problems. Legitimate drum solos and drum solos used in standard literature. Roy C. Knapp Methods and selected texts.

Drums V

Advanced Snare Drum Study. Reading exercises of different groupings. Exhaustive study of all rhythmic forms, with emphasis on sight reading of advanced grade. Study of legitimate scores and use of percussion by various composers and arrangers. Study of unusual percussion effects. Artistic interpretation. Memorization of solo parts of difficult standard compositions. Legitimate improvisation, added embellishments to drum parts and when used. Advanced writing and arranging for Modern Drumming and Latin-American playing. Roy C. Knapp Modern Methods and selected texts.

Drums VI

Accessory Studies. Triangle, tambourine, castanets, cymbals, gongs, etc. Proper technique of all accessories. Importance of accessory effects in standard compositions. Illustrations of how used in many compositions. Study of percussion parts using important accessory effects. The Bass Drum—fundamentals—correct technique and use—Cymbals and their use in bands and orchestras—proper technique. Illustration of important passages for Bass Drum and Cymbals. Descriptive numbers and the importance of percussion. Roy C. Knapp Modern Methods and selected texts.

Drums VII

Writing and arranging for modern drums, solo, duet, trio, quartet and ensemble writing. Solo writing for tom-toms, lii-hat and brushes. Drum breaks, two, four and eight bar breaks. "Voicing" of percussion with categories of various instruments as compared to other orchestral instruments. Writing drum parts to standard melodies. Writing of modern drum choruses using all standard instruments. Writing of score and separate parts for Latin-American instruments. Roy C. Knapp Modern Methods and standard texts.

Drums VIII

Teaching Methods. Thorough examination and study of all standard, published drum methods and evaluation of each. Practical procedure for the beginner. Psychological aspects of teaching. Course of study for percussion. Professional coaching. Study of public school methods. Class teaching problems. School contest requirements. Judging contests. Study course for band and orchestra conductors.

Review of all techniques and methods used. Roy C. Knapp Modern Methods and selected texts.

MALLET PLAYED INSTRUMENTS

I—The xylophone, marimba, vibraharp, etc. History and description, construction, types, sizes, range, care of instruments.

The vibraharp, history and description, construction, sizes and range. Care of instrument. Motor care. Use of damper pedal.

Bells, chimes. History and description of sizes and types. Care of instruments.

Mallets—the many types used, sizes, weights, degrees of hardness for various uses.

Correct position at instrument, proper mallet grip. Flexible wrist and arm motion for techniques and tone production. Elementary reading exercises. Scale studies. Scale studies in all rhythmical forms. Scale writing. Chord construction. Roy C. Knapp Modern Methods and selected texts.

II—Chord studies and construction, major, minor, augmented, dominant, and diminished sevenths and their adaptation in two, three, and four parts. Interval study. Elementary ear training. Reading exercises. Roy C. Knapp Modern Methods and selected texts.

III—Mallet technique, scales, chords, tone production exercises. Beginning improvisation studies. Intervals and ear training. Roy C. Knapp Modern Methods and selected texts.

IV—Reading exercises, chords, scales, continued improvisation study. Elementary writing of two, three, and four part exercises. Elementary writing of improvisation exercises. Vibraharp studies, pedal technique, elementary arranging for vibraharp. Vibraharp improvisation styles. Improvisation styles for xylophone and marimba. Roy C. Knapp Modern Methods and selected texts.

V—Solo study for marimba and vibraharp. Study of graded legitimate solos. Advanced technique and reading exercises for all mallet played instruments. Interpretation of solos. Transcribing solos for mallet played instruments. Vibraharp backgrounds for vocal and other instrumental solos. Roy C. Knapp Modern Methods and selected texts.

VI—Study of bells and xylophone parts from standard compositions. Interpretation, phrasing and memorization of solos. Improvisation styles, fill-ins, breaks, melodic and harmonic improvisations. Writing fill-in parts, breaks, etc., from chord structure. Analysis of chords in modern compositions. Continued solo work of graded difficulty. Roy C. Knapp Modern Methods and selected texts.

VII—Advanced arranging for mallet played instruments. Solo work of all types. Advanced improvisation and stylizing. Playing from violin, piano and guitar parts. Transposing. Sight reading. Chimes and study of parts from standard compositions. Hammering technique and problems. Roy C. Knapp Modern Methods and selected texts.

VIII—Arranging for mallet played instruments. Solo work. Teaching problems. Course of study for players. Review of all methods and evaluation of each. Grading of solos and transcriptions. Coaching professionals. Review of all phases of mallet played instruments. Roy C. Knapp Modern Methods and selected texts.

TYMPANI

Tympani I

History of tympani. Early uses and development to modern uses. Hand screw tympani, construction and types. Machine tympani. Foreign development. American adaptation, construction and various types. Sizes of tympani and range. Mallets—various types, construction and uses. Mechanical functions of various types of pedal mechanism. Correct mallet grip, correct manipulations of sticks with flexibility. Tuning exercises, notation and basic reading exercises. Roy C. Knapp Modern Methods and selected texts.

Tympani II

Tone production exercises, elementary pedal exercises, reading exercises, tuning, study of intervals. The roll production. Roll exercises in all dynamics. Ear training. Roy C. Knapp Modern Methods and selected texts.

Tympani III

Stick technique. Single cross sticking, double cross sticking. Stroke rolls. Application of stroke rolls to musical forms. Pedal exercises. Intervals. Ear training. Exercises in reading in all rhythms. Selected parts from standard compositions. Roy C. Knapp Modern Methods and selected texts.

Tympani IV

Parts for three tympani, with illustrative scores. Sticking problems for three tympani. Tuning problems. Ear training. Pedal exercises. Beginning study of standard symphonies of Beethoven. Score study and use of tympani. Advanced reading and pedal exercises. Standard solo parts for two and three tympani. Roy C. Knapp Modern Methods and selected texts.

Tympani V

Advanced tuning and technique. Programmatic score studies. Further symphonic parts of Brahms, Mozart, Schubert, etc. Melodic line playing for tympani using two drums. Ear training. Reading and tuning exercises. Roy C. Knapp Modern Methods and selected texts.

Tympani VI

Use of four (and more) tympani with exercises illustrative of use. Tuning and sticking problems for four tympani. Illustrative score study employing four tympani. Melodic playing for three and four tympani. Further study of symphonic scores by Shostakovich, Prokofieff, Stravinsky, etc. Difficult excerpts from standard orchestral works. Roy C. Knapp Modern Methods and selected texts.

Tympani VII

Advanced ear training and pedal exercises. Advanced melodic playing. Tympani in the modern radio, theatre and dance orchestras. Solo modern tympani playing, fill-ins, breaks, etc. Radio and theatre routine. Improvising from other parts, playing from bass parts. Writing tympani parts, for two, three, and four tympani. Roy C. Knapp Modern Methods and selected texts.

Tympani VIII

Teaching problems, review and evaluation of all published tympani methods. Psychology of teaching. Course of study for tympanists. Course of study for band and orchestra conductors. Review of all technical and musical phases of tympani. Roy C. Knapp Modern Methods and selected texts.

PIANO

Piano I

Any of the standard methods, one octave scales, major and minor, later extended to two or three octaves.

Piano II

Burgmuller Studies Op. 100, Carroll "First Lessons in Bach." Scales one octave in quarter notes, two octaves in eighth notes, etc. Triads in various forms.

Piano III

Heller "50 Selected Studies," Mason "The Little Preludes of Bach." Scales continued to three octaves in triplet eighths, four octaves in sixteenths. Seventh chords.

Piano IV

Czerny School of Velocity, Sonatinas of Clementi, Kuhlau, etc. All triads and sevenths in various forms.

Piano V

Czerny School of Velocity. Mozart and Haydn easier Sonatas. Bach two-part Inventions. Scales in thirds and sixths. Continue triads and seventh chords.

Piano VI

Czerny Art of Finger Dexterity. Bach three-part Inventions, Bach Suites, Beethoven easier Sonatas. Scales in contrary motion. Speed in placing triads, sevenths, ninths and augmented elevenths in various positions.

Piano VII

Cramer Studies, Chopin Etudes. Pieces by Rachmaninoff, Lecuona, Debussy, the standard classics. Scales in double thirds and sixths. Beethoven Sonatas, Mendelssohn G. Minor Concerto, Grieg Concerto.

Piano VIII

Bach Well Tempered Clavichord, Liszt Etudes and Concerto in E flat. Rachmaninoff Concertos, Tschaikowsky Concerto. More difficult modern solos.

VIOLIN

Violin I

The better standard methods. Major scales one octave. Easy pieces.

Violin II

Wohlfahrt Studies, Book I. Seitz Concertos, easy classics. Minor scales one octave. Also major and minor triads.

Violin III

Kayser Book I, Wohlfahrt Book II. Scales and triads over two octaves. Accolay Concerto in A Minor, Dancla Op. 86, etc.

Violin IV

Kayser Book II and III, Mazas Studies, Book I and II. Hrimaly Scales. Rode and Viotti Concertos, romantic and modern pieces. Scales in various forms, double stops.

Violin V

Kreutzer Etudes, Fiorillo Studies. De Beriot, Alard and other pieces. Scales in thirds and sixths.

Violin VI

Mazas Book III, Rode Caprices, Rovelli Studies, Viotti Concerto 22, De Beriot, Mozart Concertos. Continue scales, arpeggios, double stops.

Violin VII

Gavinies Matinees, Bach Sonatas. Concertos by Spohr, Bruch, d'Ambrosio, Wieniawski, Beethoven, Grieg and other Sonatas.

Violin VIII

Wieniawski Ecole Moderne, Paganini Caprices, Sauret Studies. Concertos by Mendelssohn, Beethoven, St. Saens, Brahms, Tschaikowsky, etc. Brahms and Franck Sonatas. Pieces of similar grade.

OTHER ORCHESTRAL INSTRUMENTS

Particulars relating to the study of other orchestral instruments may be secured from the instructor involved. A student, who has elected a four-year course, should have sufficient technique and control of his instrument to fill a first chair position in a professional orchestra at the end of the course.

VOICE

Voice I

Fundamentals of voice production; breathing and posture. Simple vocal exercises and songs in English.

Voice II

Continuation of emphasis on voice fundamentals. Introduction of easy Italian songs and diction.

Voice III

More extended vocal exercises and technical studies. Moderately advanced Italian songs.

Voice IV

Extension of range and development of greater tonal amplitude and control. Introduction of German diction and simple lieder.

Voice V

Studies in agility and sustenation. Lieder by Franz Schubert, Schumann and others. Simple opera and oratorio recitatives and arias. Suitable English songs.

Voice VI

Introduction of French diction through simple songs in French. Continuation of study of opera and oratorio; German, Italian, and English songs.

Voice VII

Emphasis on increase of vocal power and efficiency, without loss of flexibility or control. Study of at least one complete opera role. Additional opera arias; leading oratorio arias. Difficult songs in Italian; Lieder by Brahms, Wolf, Schumann, etc.

Voice VIII

Preparation and presentation of a complete and balanced recital, to include suitable songs in at least three languages, as well as a standard or modern aria. Further study of all types of repertoire.

LITERATURE AND MATERIALS OF MUSIC

Subjects listed below are usually taken in classes as indicated under each subject description. However, Harmony, Counterpoint, Form and Analysis, Composition, Orchestration, Schillinger Harmony, and Arranging may be taken in private lessons. Where course description indicates that two semester hours credit is given in class, identical credit may be earned only by passing the same examination as the class and by taking weekly one thirty-minute private lesson, supported by six hours of preparation throughout the semester of sixteen weeks.

Arranging I, II, III, IV

Making simple piano parts for vocal and instrumental solos; a study of techniques and writing for vocal and different families of instruments, string, reeds, brass and percussion; the scoring of composition for these groups.

Two one-hour classes weekly, two semester hours credit each semester.

Arranging for Mallet-Played Instruments I, II

Arranging of standard or modern song and piano literature in four, three, and two parts with or without variations.

Two one-hour classes weekly, two semester hours credit each semester.

Basic Musicianship I, II

Music terminology; scales and key relationship; intervals; triads; chords; etc.

Two one-hour classes weekly, two semester hours credit each semester.

Choral Conducting I, II

The application of fundamental baton technique to the specific problems of the choral ensemble of every type.

One one-hour class weekly, one semester hour credit each semester.

Composition I, II

Two and three part song form; development of motives.

Two one-hour classes weekly, two semester hours credit each semester.

Composition III, IV

Rondo form; sonata form; vocal and instrumental solos and ensembles.

Sonata; string quartet; cantata; oratorio and modern compositions.

Two one-hour classes weekly, two semester hours credit each semester.

Counterpoint I, II, III, IV

The study of simple counterpoint in strict style for two, three and four parts through different species. Analytical study of contrapuntal methods as involved in Bach's work and pre-Bach Contrapuntalists. Writing in strict style.

Two one-hour classes weekly, two semester hours credit each semester.

Ear Training and Sight Singing I, II

Recognition and singing of all intervals in the diatonic system, major, minor, augmented and diminished triads; the fundamental harmonies of tonic, subdominant and dominant with simple variants, dominant sevenths; melodic and rhythmic dictation.

Two one-hour classes weekly, two semester hours credit each semester.

Ear Training and Sight Singing III, IV

Recognition and singing of chromatically altered intervals; melodies which include tones of secondary sevenths; modulation to near related keys; melodies including more difficult skips and rhythms; melodic and rhythmic dictation including intervals and chords dealt with in Harmony III, IV.

Two one-hour classes weekly, two semester hours credit each semester.

Ensemble Playing I, II, III, IV, V, VI, VII, VIII

Group activity in music is considered to be the most effective way of developing a student's musicianship to enable him to make a practical use of his skill whether he intends to enter the professional ranks or not. Since most instrumentalists and vocalists seldom perform individually and are more often subjected to group performance, students are required to enter ensemble groups as listed in the courses of study. Classes are organized to provide various combinations of instruments and/or voices. Choice of repertoire will depend on the needs of the student. Likewise, the number of different groups in which he will be required to participate will be governed by the student's ultimate objective. The student gains practical experience in playing with other orchestral instruments. Dynamics, blend, and interpretation are stressed in this course. Classic, Latin-American, and modern compositions are rehearsed by these classes. The work of these groups requires outside preparation.

Two one-hour classes weekly, two semester hours credit each semester.

Four one-hour classes weekly, four semester hours credit, each semester.

Form and Analysis I, II

A prerequisite for composition; binary and ternary forms; dance, sonata, rondo, concerto, and larger forms; critical examination of works of standard composers, modern tendencies; intensive practice in writing of the phrase and the period.

Two one-hour classes weekly, two semester hours credit, each semester.

Fundamentals of Music I, II

Study of basic musical form; analysis of simple examples, both as to mechanical and stylistic content.

Two one-hour classes weekly, two semester hours credit, each semester.

Harmony I

Scales, their architecture and relationship through tone, interval and chord frequencies; primary and secondary triads; tonality and modality; harmonic rhythm and structure of phrase; harmonic progression and harmonization of a given part.

Two one-hour classes weekly, two semester hours credit, each semester.

Harmony II

Modulation; chords of the sixth; non-harmonic tones; the six-four chord; cadences; the dominant seventh.

Two one-hour classes weekly, two semester hours credit, each semester.

Harmony III

Secondary dominants; irregular resolutions; diminished seventh; sequence; chords of the ninth; eleventh and thirteenth.

Two one-hour classes weekly, two semester hours credit, each semester.

Harmony IV

Altered chords; ultra-modern tendencies; chords built up in fourths; harmonizing for dramatic effects with reference to the works of the ultra-modern composers.

Two one-hour classes weekly, two semester hours credit, each semester.

History of Music I, II

An intensive study of the history of music from ancient Greece to modern times, with emphasis on the growth of the art in America; lectures and discussions.

Two one-hour classes weekly, two semester hours credit, each semester.

Interpretation and Repertoire I, II

A course offered for small classes designed to supplement the artistic elements of instruction as given in the private lesson; group study of suitable periodic literature, with frequent performance before the class by each student.

One one-hour class weekly, one semester hour credit each semester.

Interpretative Study of Music Literature and Appreciation I, II

Adapted to the needs of the student; analysis of standard and modern composition, orchestral and band literature, opera, symphony and concert; interpretation of modern music.

Two one-hour classes weekly, two semester hours credit each semester.

Introduction to Music I, II

Development of notation of music; the part played by rhythm, melody and harmony; polyphony; form and design; terminology; expression and interpretation. Representative illustrations and records.

One one-hour class weekly, one semester hour credit each semester.

Keyboard Harmony I, II

Keyboard application of materials of music studied in Harmony I, II.

One one-hour class weekly, one semester hour credit each semester.

Keyboard Harmony III, IV

Keyboard application of materials of music studied in Harmony III, IV.

One one-hour class weekly, one semester hour credit each semester.

Modern Orchestration I

The ranges, tone qualities, and practical combinations of all instruments. Writing for individual instruments and simple combinations up to three saxophones, three brass, three violins, and three rhythmic instruments. Enlarging the orchestra to five saxophones, five brass, and the more unusual instruments such as the viola, the violoncello, the harp, etc. Expanding the orchestra to major radio station and motion picture size.

Two one-hour classes weekly, two semester hours credit each semester.

Modern Orchestration II

Mixing voices and orchestra, the Fred Waring arrangements, the feature radio programs, the musical backgrounds and effects used in motion pictures. Small combinations of every conceivable type. Gypsy rhythms and effects, Latin-American, Oriental, Asiatic, Hawaiian and others.

Two one-hour classes weekly, two semester hours credit each semester.

Orchestral or Band Conducting I, II

Rudiments of conducting and score reading; technique of the baton, left-hand technique, attacks, releases, etc. Organization of band and orchestra.

One one-hour class weekly, one semester hour credit each semester.

Orchestration I

Advanced arranging; arranging and writing for different combinations of instruments; study of scores.

Two one-hour classes weekly, two semester hours credit each semester.

Orchestration II

Advanced study of orchestral writing leading to the scoring of a symphonic movement of some length and of original compositions.

Two one-hour classes weekly, two semester hours credit each semester.

Popular Composition I

The simple popular song form, AABA and ABAB; the combination of lyrics and music in this form. The purely instrumental composition; solos for instruments with piano accompaniment, duets, trios, etc.

Two one-hour classes weekly, two semester hours credit each semester.

Popular Composition II

More elaborate works for voices and instruments in the manner of musical comedy and operetta. Carries on work of Composition I into larger fields as exemplified in the programs of Paul Whiteman, Duke Ellington, Benny Goodman, Fred Waring, Andre Kostelanetz and others.

Two one-hour classes weekly, two semester hours credit each semester.

Rhythmic Analysis I, II

Basic rhythm patterns; quarter-time, half-time and eighth-time in all forms, etc.; division of note and rest values in word form.

Two one-hour classes weekly, two semester hours credit each semester.

Schillinger Harmony I

Theory of Rhythm: (Basis of the Schillinger System). Evolution of rhythm. Phrasing. Rhythm families. Variation of rhythm patterns. Extension of rhythm patterns. Ritard, accelerando, and holds in tempo. Rhythmization of melody and harmony. Vertical rhythmization of rhythm.

Two or four one-hour classes weekly, two or four semester hours credit each semester.

Schillinger Harmony II

Theory of scales: One tone scale to the 121 tone scale. Scale families. Melodic possibilities of each. Melodic modulation. Melody and harmony relations.

Geometric Projection: Variations of melody and/or harmony by playing the continuity backwards; upside down, and upside down and backwards. Geometric expansion. Modernization or antiquation of a given continuity.

Two or four one-hour classes weekly, two or four semester hours credit each semester.

Schillinger Harmony III

Theory of Melody: What melody is. How to write melody to achieve a given effect (Semantics). Extension of a semantically plotted (graphed) melody. Phrases and climaxes in melody. Melodic analysis. Use of geometric forms found in nature for melodic themes.

Two or four one-hour classes weekly, two or four semester hours credit each semester.

Schillinger Harmony IV

Special Theory of Harmony: Classical Harmony explained. Modern Harmony explained. Melodic figuration and contrapuntal treatment of harmony. Melodization of harmony. Harmonization of melody. Modulation. Voice leading.

Two or four one-hour classes weekly, two or four semester hours credit each semester.

Schillinger Harmony V

Two Part Counterpoint: Resolution of all intervals. Four types of counterpoint, including polytonal. Two-part counterpoint from harmony. Harmonization of two-part counterpoint. Canon, fugue, contrapuntal compositions by means of variable density.

Two or four one-hour classes weekly, two or four semester hours credit each semester.

Schillinger Harmony VI

Instrumental Forms and Strata Harmony: Instrumental treatment of all previous forms of harmony, melody, and counterpoint. Direct composition of harmony, melody, and counterpoint for instrumental combinations (Strata harmony). Horizontal and vertical density.

Two or four one-hour classes weekly, two or four semester hours credit each semester.

Schillinger Harmony VII

Musical Composition: Explanation of musical form. (Similarity between mechanically efficient forms and forms of nature and good musical form.) Practical application of the Theory of Rhythm to the Art of Musical Composition. Semantics of Music (how to write to achieve a desired effect).

Two or four one-hour classes weekly, two or four semester hours credit each semester.

Schillinger Harmony VIII

Orchestration: Instruments (ranges, uses). Practical application of Theory of Rhythm to tone qualities, dynamics, densities, and forms of attack.

Two or four one-hour classes weekly, two or four semester hours credit each semester.

Score Analysis I, II

A study of all types of instrumental and vocal scores; method of keyboard synthesis, practical analysis for the conductor.

One one-hour class weekly, one semester hour credit per semester.

Teaching Problems of Percussion Instruments I, II

Diagnosis of common student problems; establishment of fundamentals; corrective wrist technique; tone production.

One one-hour class weekly, one semester hour credit each semester.

MUSIC EDUCATION

School Methods and Appreciation I

The teaching of songs to children of kindergarten and elementary grades. This course is devoted to the study of vocal training including rhythmic expression, sight reading, the study of notation as it relates to sight singing, unison and part singing. New trends in music education are given consideration.

Two one-hour classes weekly, two semester hours credit, each semester.

School Methods and Appreciation II

This course deals with the study of organizing and conducting a high school music department. The course of study includes classification of voices, glee clubs, chorus and choirs, and orchestra or band organization. Consideration is given to the planning and teaching of such subjects as theory, sight singing, music appreciation, chorus accompaniment, etc.

Two one-hour classes weekly, two semester hours credit, each semester.

Percussion Methods and Materials I, II

The study of fundamentals such as wrist technique, rudiments, tone production and sight reading as related to the teaching of drums and tympani. Consideration is also given to xylophone, marimba, vibraharp, bells, chimes, etc. The applicant is taught the history of mallet played instruments, correct mallet position, wrist technique, production of tone, dynamics and elementary construction of scales and chords as applied to the aforementioned instruments.

Two one-hour classes weekly, two semester hours credit, each semester.

Woodwind Methods and Materials I, II

Woodwinds include flute, clarinet, oboe, and bassoon. They are studied with respect to fingering, tonguing and breath control. Embouchure, good intonation and tone quality are emphasized.

Two one-hour classes weekly, two semester hours credit, each semester.

String Methods and Materials I, II

String instruments including violin, viola, cello, and bass are studied with respect to general technique, bowing, left-hand mechanics, intonation and tone quality.

Brass Methods I, II

Brass instruments, including trumpet, trombone, French horn, baritone, and tuba are studied with respect to the developing of embouchure, intonation, tone quality, tonguing, breath control and fingering.

Two one-hour classes weekly, two semester hours credit, each semester.

Instrumental Practice Teaching I, II

Supervised observation and practice teaching related to orchestra conducting in high schools and with independent orchestras are covered thoroughly.

Two one-hour classes weekly, two semester hours credit, each semester.

Music Education Research I, II

Administrative problems, public relations, trends in music teaching, materials, tests, and measurements are examined.

Two one-hour classes weekly, two semester hours credit, each semester.

Languages

Students majoring in Voice are required to study Italian, French, Spanish and German. Diction, vocabulary and idiomatic phrasing are emphasized.

Two one-hour classes weekly, two semester hours credit, each semester.

TUITION AND FEES

Rules and Regulations

All tuition and charges become payable in advance at the time of enrollment. Students may pay one-half of the term's tuition at the beginning of the semester and the balance at the beginning of the ninth week. All charges for Summer School become payable at the beginning of the term. Students who are unable to meet these conditions may make arrangements with the Director of the School for deferred payments. In such cases a guarantor will be required by the School.

Special students beginning private lessons after the opening of the semester will be charged from the date of enrollment.

The School is closed on *national holidays*. Where a private lesson falls on such days, it will be made up, but no money will be refunded.

Class lessons missed by students are not made up under any circumstances nor will tuition paid for such lessons be refunded. Unless a *private lesson* is missed because of illness, as verified by a physician's statement, it will be made up through mutual arrangement between the registrar, student and teacher within the same semester. In cases of protracted illness special arrangements must be made with the Director for an adjustment of charges assessed at the beginning of the semester.

If a student stops attending a class without first complying with the procedure described elsewhere in this bulletin, his non-attendance cannot be considered as a regular withdrawal or drop and the offending student becomes liable for the semester's tuition in the subject or subjects affected.

Registration Fee

All students enrolling in the School are required to pay a two dollar (\$2.00) registration fee each semester. Special summer school students who have not been attending during the year are required to pay this fee. In no case is this fee refunded.

Change of Registration Fee

Students desiring to change a completed registration after the first week of a session must pay a fee of three dollars (\$3.00) before such a change will be made. All tuition listed in the original registration must be paid up to the time of the change without exception. *No change of registration may be made after the fourth week in the regular semester.*

Special Examination Fee

Examinations given for the removal of an incomplete, advanced standing, or the failure to take a regular semester examination at the specified time are given after a fee of three dollars (\$3.00) is paid for each examination to be taken.

Bachelor of Music Degree Fee

A fee of ten dollars (\$10.00) is charged for the Bachelor of Music Degree granted at the end of the four-year course.

Performer's Certificate Fee

A fee of five dollars (\$5.00) is charged for the Performer's Certificate granted at the end of the four-year course.

Supplies

The cost of supplies varies with the semester depending on the advancement of the student. The average cost will be approximately ten dollars (\$10.00) a semester with the first two semesters in school running above the average since some material purchased during the first year will be usable in subsequent semesters.

Refunds

In unusual circumstances where a student under conditions beyond his control is forced to *withdraw from school*, the following graduated scale will govern charges for the actual period in attendance. In cases where the student has paid in monies in excess of the fees determined, he or his heirs will be entitled to the difference as a cash refund.

Period of attendance from date of enrollment	Per cent of semester's tuition to be charged
2 weeks	20%
3 weeks	40%
4 weeks	60%
5 weeks	80%
Over 5 weeks	100%

All fees that are non-returnable under any circumstances are not subject to the application of the above scale.

Tuition Charges for Classes

All classes in the School are charged for at the rate of sixteen dollars (\$16.00) per credit hour.

One semester hour per semester of 16 weeks.....	\$16.00
Two semester hours per semester of 16 weeks.....	32.00
Four semester hours per semester of 16 weeks.....	64.00

Tuition for Academic Courses

Fees charged for courses are those prescribed by the university in which the student enrolls for his academic studies. Schedule of tuition charges may be obtained from the Registrar.

Tuition for Private Lessons

The charge listed following each instructor's name is for one lesson of thirty minutes duration. The cost of one semester may be determined by multiplying the price listed by the number of private lessons desired. Those taking one lesson weekly multiply by 16; those taking the two lessons weekly by 32; and those taking three lessons weekly by 48, etc.

EXPLANATION OF SEMESTER HOURS IN PRIVATE WORK

Students are required to take a minimum of 60 minutes (1 hour) of individual instruction in their major subject in applied music; or 30 minutes (½ hour) of individual instruction if a minor subject is elected.

Four semester hours of credit are allowed for a major subject and two semester hours for a minor subject.

Preparation and practice outside of school are required for major and minor subjects, and one semester hour credit requires 3 hours per week of practice.

TUITION RATES FOR PRIVATE LESSONS

A Semester Consists of Sixteen Weeks of Training

Drums and Accessories

	<i>One-Half Hour Lesson</i>
Roy C. Knapp	\$6.00
John P. Noonan	5.00
Jose' Bethancourt	5.00
Dale Anderson	4.00
Hubert Anderson	4.00
Erwin Honsa	4.00
James Kilcran	4.00
Donald Knapp	4.00
Otto Kristufek	4.00
Robert Seeman	4.00
Alfred Sjoblom	4.00
August Theilman	4.00
Robert Tilles	4.00
Thomas Wood	4.00

Tympani

	<i>One-Half Hour Lesson</i>
Roy C. Knapp	\$6.00
John P. Noonan	5.00
Jose' Bethancourt	5.00
Dale Anderson	4.00
Hubert Anderson	4.00
Erwin Honsa	4.00
James Kilcran	4.00
Donald Knapp	4.00
Otto Kristufek	4.00
Robert Seeman	4.00
Alfred Sjoblom	4.00
August Theilman	4.00
Robert Tilles	4.00
Thomas Wood	4.00

MPI* Mallet Played Instruments

Vibraharp, Bells or Chimes

	<i>One-Half Hour Lesson</i>
Roy C. Knapp	\$6.00
John P. Noonan	5.00
Jose' Bethancourt	5.00
Dale Anderson	4.00
Robert Anderson	4.00
Erwin Honsa	4.00
James Kilcran	4.00
Donald Knapp	4.00
Otto Kristufek	4.00
Robert Seeman	4.00
Alfred Sjoblom	4.00
August Theilman	4.00
Robert Tilles	4.00
Thomas Wood	4.00

Marimba or Xylophone

	<i>One-Half Hour Lesson</i>
Roy C. Knapp	\$6.00
John P. Noonan	5.00
Jose' Bethancourt	5.00
Dale Anderson	4.00
Robert Anderson	4.00
Erwin Honsa	4.00
James Kilcran	4.00
Donald Knapp	4.00
Otto Kristufek	4.00
Robert Seeman	4.00
Alfred Sjoblom	4.00
August Theilman	4.00
Robert Tilles	4.00
Thomas Wood	4.00

* (MPI) Mallet played instruments. These instruments are the (Vibe) Vibraharp, Marimba, Xylophone, Bells, and Chimes.

Piano*One-Half
Hour Lesson*

Walter Dellers	\$5.00
Arthur Fascinato	5.00
Franz Pfau	5.00
Edna Lou Gard	4.00
Pauline Lamond	4.00
Beulah Lund	4.00
Richard Marx	4.00
Irwin Moynihan	4.00
Mary Lou Rennan	4.00
Harriet Crane	3.00

Voice — Voice Coaching

Myron Earnhart	5.00
Spencer Green	5.00
Delbert Chute	5.00
Ann Gordon	4.00
J. Henshaw	4.00
Constance Neville-Johns	4.00

Violin and Viola

Walter Dellers	5.00
Russell Harvey	5.00

Violoncello

Richard Beidel	4.00
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String Bass

Rudolf Fahsbender	4.00
James Lanigan	4.00
Gwynn Ray	4.00

Flute

John Cameron	4.00
Arthur Kitti	4.00

Oboe and English Horn

Robert Mayer	4.00
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Bassoon

Sam Jordan	4.00
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Clarinet

John Cameron	4.00
Warren Knoble	4.00
Oliver Thomas	4.00

Saxophone

John Cameron	4.00
Warren Knoble	4.00
Oliver Thomas	4.00

Trumpet

Roland Gerrard	5.00
Russell Harvey	5.00
Colleen Cosgrove	4.00
Fred Redwood	4.00

French Horn

Colleen Cosgrove	4.00
Frank Ericksen	4.00

Trombone — Tuba*One-Half
Hour Lesson*

Russell Harvey	5.00
Colleen Cosgrove	4.00
George Oliver	4.00

Accordion

Robert Adair	5.00
Aloyisius Klatt	5.00

Guitar

Gwynn Ray	4.00
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Organ

Richard Marx	4.00
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Languages

John Prevost	3.00
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Schillinger Harmony

Warren Knoble	4.00
George Oliver	4.00

Theory

Roy C. Knapp	\$6.00
Jose' Bethancourt	5.00
Walter Dellers	5.00
Arthur Fascinato	5.00
Roland Gerrard	5.00
Spencer Green	5.00
Russell Harvey	5.00
Aloyisius Klatt	5.00
John P. Noonan	5.00
Franz Pfau	5.00
Dale Anderson	4.00
Hubert Anderson	4.00
Colleen Cosgrove	4.00
John Cameron	4.00
Edna Lou Gard	4.00
Erwin Honsa	4.00
Arthur Kitti	4.00
James Kilcran	4.00
Donald Knapp	4.00
Warren Knoble	4.00
Otto Kristufek	4.00
Pauline Lamond	4.00
Beulah Lund	4.00
Richard Marx	4.00
Irwin Moynihan	4.00
George Oliver	4.00
Gwynn Ray	4.00
Fred Redwood	4.00
Mary Lou Rennan	4.00
Robert Seeman	4.00
Alfred Sjoblom	4.00
Oscar Thielman	4.00
Robert Tilles	4.00
Thomas Wood	4.00
Harriet Crane	3.00

TUITION RATES FOR CLASS LESSONS

A Semester Consists of Sixteen Weeks Training

In classes such as harmony, composition, theoretical subjects, etc., one semester hour of credit is given for each fifty minute class period. Rates are based on \$1.00 per class hour. *Tuition Rates*

	Credits	Tuition Rates per Semester
Arranging I, II, III, IV	2	\$32.00
Arranging for Mallet-Played Instruments I, II	2	32.00
Basic Musicianship I, II	2	32.00
Brass Methods I, II	2	32.00
Choral Conducting I, II	1	16.00
Composition I, II, III, IV	2	32.00
Counterpoint I, II, III, IV	2	32.00
Ear Training and Sight Singing I, II, III, IV	2	32.00
Ensemble Playing I, II, III, IV, V, VI, VII, VIII		
(May be elected for two or four hours) 2 hours	2	32.00
4 hours	4	64.00
Form and Analysis I, II	2	32.00
Fundamentals of Music, I, II	2	32.00
Harmony I, II, III, IV	2	32.00
History of Music I, II	2	32.00
Instrumental Practice Teaching I, II	2	32.00
Interpretation and Repertoire I, II	1	16.00
Interpretative Study of Music Literature and Appreciation I, II	2	32.00
Introduction to Music I, II	1	16.00
Keyboard Harmony I, II, III, IV	1	16.00
Languages I, II	2	32.00
Modern Orchestration I, II	2	32.00
Music Education Research I, II	2	32.00
Orchestral or Band Conducting I, II	1	16.00
Orchestration I, II	2	32.00
Percussion Methods and Materials I, II	2	32.00
Popular Composition I, II	2	32.00
Rhythmic Analysis I, II	2	32.00
Schillinger Harmony I, II, III, IV, V, VI, VII, VIII		
(May be elected for two or four hours) 2 hours	2	32.00
4 hours	4	64.00
School Methods and Appreciation I, II	2	32.00
Score Analysis I, II	1	16.00
String Methods and Materials I, II	2	32.00
Teaching Problems of Percussion Instruments I, II	1	16.00
Woodwind Methods and Materials I, II	2	32.00

